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# Gallery and Studio

WALTER CRANE.

**S**OME two years ago we reproduced examples of Walter Crane's illustrations of "The First of May," a graceful "fairy masque," by J. R. Wise. Since then the present writer has had the privilege of meeting Mr. Crane in his charming suburban home near London and forming a fair estimate of the versatility of his genius. The artist is well known in this country by his illustrations of books for young folk. Seeing him with his children at his side it is easy to see whence much of his inspiration in this direction is derived. A large manuscript book lay on the table, and on opening it we found it filled with original tinted drawings describing the travels and childish adventures of his youthful companions. Little princes would be highly favored in having such a chronicler; but probably not for many years to come—perhaps not until the picture-book has become a precious heirloom in the family—will our young friends at Beaumont Lodge, Shepherd's Bush, appreciate what a prize they possess in this unique volume. Only those who love children and live with them can write for them or draw for them successfully. The grace and tenderness with which Mr. Crane depicts children are in none of his works perhaps so well exemplified as in "The First of May." How well he can invest with interest the story books of the young is fairly shown in the accompanying specimens of his book illustrations, which, it may be mentioned by the way, are all reproduced from his original drawings in pen-and-ink.

Walter Crane was born August 15th, 1845, in Liverpool. His father, Thomas Crane, was an artist of some repute in his day, especially for the grace and charm of his portraits and miniatures, and was some time secretary and treasurer of the then Liverpool Academy. Young Crane received his first ideas of art and his first instructions in the studio of his father, who, through ill health, resided at Torquay until the year 1857. Passing at this place his early years, he acquired a love of the sea and shipping, as well as for landscape—romantic and pastoral—the beauty of the Devonshire coast being well known. As a boy he showed a taste for military subjects, and some of his earliest attempts were in this direction. This was probably due to a feeling for romance, fostered by reading the novels of Sir Walter Scott, stirring incidents from which he would attempt to depict.

The family left Torquay for London in 1857, and the young artist, then twelve years old, had his first sight of contemporary painting in the Royal Academy Exhibition. The works of Sir Edwin Landseer delighted him, and he spent many hours a day in fields and farmyards, in the neighborhood of London, drawing animals; and later, sketch-book in hand, he was a fre-

quent visitor at the Zoological Gardens. About this time, however, he came across a volume of Ruskin's "Modern Painters," and, strongly moved by the sight of some remarkable works of the rising school, called pre-Raphaelite, a revolution in his youthful ideas set in. This was somewhat checked by the circumstance that in 1859 he became a pupil of W. J. Linton, the eminent wood-engraver, who rather represented the ideas of an older generation in design. He remained with him for three years, to familiarize himself with the technique of draughtsmanship on wood. During that time, however, the art, both in design and method, underwent a remarkable transition, and in Linton's office he had opportunities of seeing good specimens

remarkable works had its effect in influencing the treatment of the well-known series of designs for children's books in color, begun about this date (1865-67) and continued with little interval to the present time.

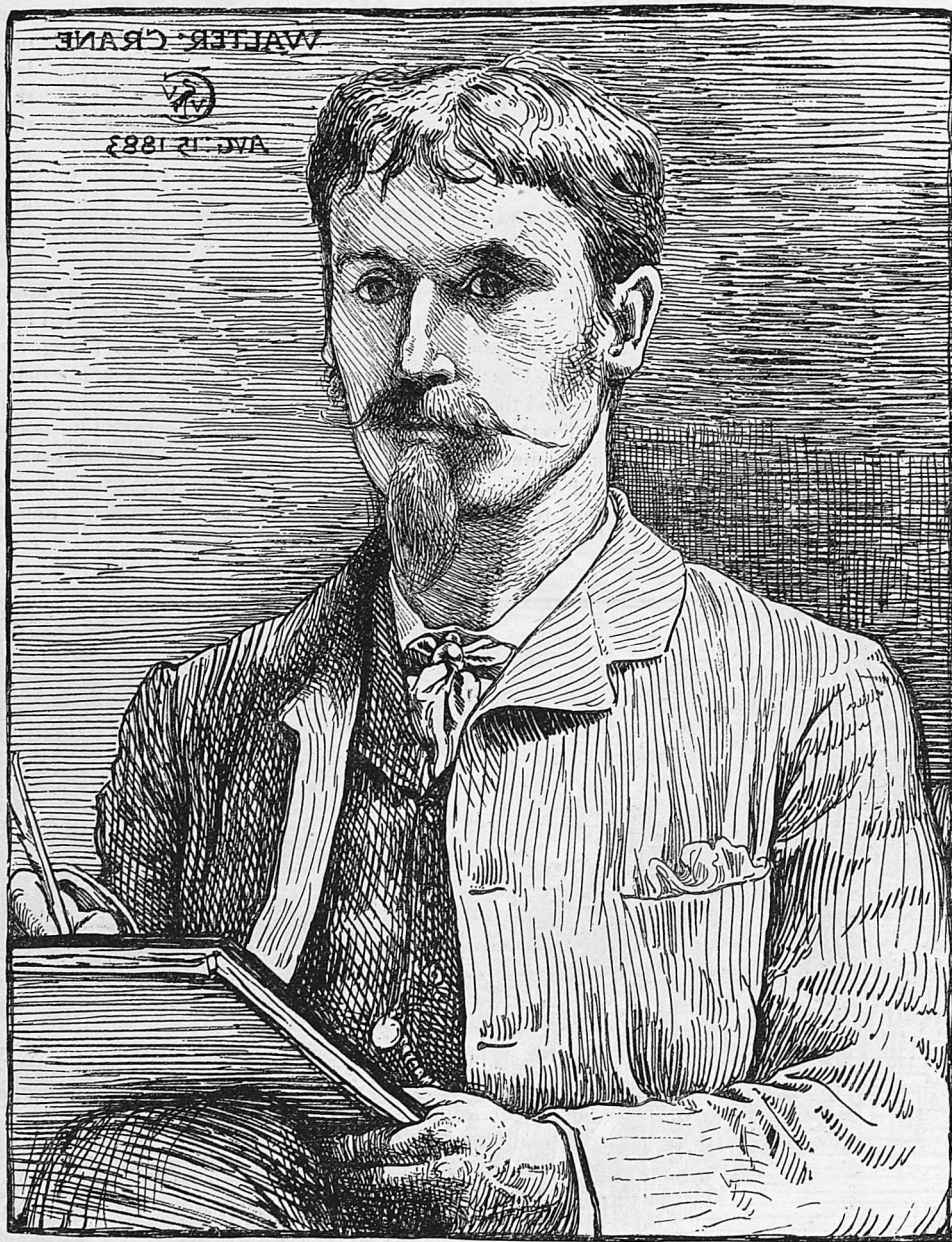
The study of Japanese art, conjoined with that of the earlier Italian Renaissance, as it is illustrated in the collections at South Kensington, and Greek sculpture as it exists in the splendid fragments in the British Museum, more especially in the frieze of the Parthenon—these were the chief sources of the young painter's instruction. His studies, too, had always been carried on independently, apart from any school or academy, and his knowledge was gained in the constant and varied study of nature, he trusting to advance rather by the experience gained in working out designs and pictures, and through the necessary studies and drawings made for these, than to any more systematic course of training, and he clings to the belief that more is learned in this way than on the academic system.

Walter Crane has appealed to the public as a painter (both in oil and water color), as well as a book illustrator, and a designer of decoration in many different departments. Before his books were known he exhibited water-color drawings at the Dudley Gallery in London, and has continued to do so from year to year until recently, when he became a member of the Institute of Painters in Water-colors. As early as 1862, at the age of seventeen, he appears as an exhibitor in the Royal Academy of a small work entitled "The Lady of Shalott," from Tennyson's poem. In 1871, on his marriage, he went to Italy, visiting Venice, Florence, and Naples, and spending two successive winters in Rome. From there he sent several drawings to London exhibitions, such as "The Herald of Spring," "Almond Trees on Monte Pincio," and others, and, returning in 1873 to London, he brought back a number of studies made in Italy, some of which have since been exhibited.

He continued to design the children's picture-books which bear his name, and it was on his return from Italy that the larger series, containing "The Frog Prince," "Goody Two Shoes," "Princess Belle Etoile," and "The Hind in Wood" were designed and issued. Among his other children's books are "Cinderella," "Beauty and the

Beast," "Goody Two Shoes," "Baby's Opera," and "Mrs. Mundi at Home," one of the cleverest of them all. His latest works in book illustration are the "Pan Piper" and the "Household Stories," from the collection of the Brothers Grimm, published in London last Christmas.

Without ceasing to paint, he devoted still more study and time to design in decoration—painting panels and friezes, cartoons for needlework, wall papers, and tiles. His designs for needlework have mostly been executed at the Royal School at South Kensington. Among his many decorative works may particularly be named a large saloon in the country house of Dr. William Spottiswoode, President of the Royal Society, which is decorated (the ceiling espe-



PORTRAIT OF WALTER CRANE.

DRAWN BY HIMSELF FROM HIS REFLECTION IN A MIRROR.

of the older as well as of the new school. The remarkable drawings of Frederick Walker were appearing in *Once a Week* and the *Cornhill Magazine* as well as those of Frederick Leighton, R.A., F. Sandys, and E. J. Poynter, all of which had their effect on the impressionable young student. There were also other influences. About 1865 the work of Edward Burne-Jones was first seen at the rooms of the Society of Painters in Water-colors, and the effect of these deep-toned, romantic, mystic, poetical drawings was even more strongly felt.

About this time, too, Walter Crane acquired, from a friend returned from Japan, a volume of characteristic printed pictures, such as then were scarce in England; and there is no doubt that the study of these



cially) with figure designs in relief gilded and silvered in various tones. And no less meritorious are his frieze and ceiling at the house of Mr. A. Ionides at Holland Park, and his frieze in mosaic in the Arab Hall of Sir Frederick Leighton, P.R.A.

In 1877 the Grosvenor Gallery was founded by Sir Coutts Lindsay, its avowed object being to bring before the public the works of artists hitherto but little exhibited, or never seen at the Royal Academy—such as E. Burne-Jones, W. B. Richmond, Alphonse Legros, and the subject of our sketch, who showed that year a large work, "The Renaissance of Venus," afterward seen at the Paris Exhibition of 1878. This was followed by "The Fate of Persephone," "The Sirens" (1879), "Truth and the Traveller" (1880), "Europa" (1881). Last year he sent to the Grosvenor the charming allegorical painting, an outline drawing of which he has made for our first page. The theme is derived from the following verses in the Rubáiyát of Omar Khayyám :

"Would but some wingéd angel, ere too late,  
Arrest the yet unopened roll of Fate,  
And make the stern recorder otherwise  
Enregister, or quite obliterate !

"Ah love ! could you and I with him conspire  
To grasp this sorry scheme of things entire,  
Would we not shatter it to bits—and then  
Remould it nearer to the heart's desire !"

This year Mr. Crane exhibited at the Grosvenor Gallery his painting "Diana and Endymion," a slight sketch of which is given herewith. But his most important work this year, and perhaps the finest work of the kind that he has executed, is the painted frieze illustrating Longfellow's poem, "The Skeleton in Armor," which he has recently completed for the dining-room in the Newport mansion of Miss Catherine Wolfe. How admirably he has caught the spirit of the romance of the old Newport tower may be judged by the spirited drawings given in the supplement to the present number of THE ART AMATEUR, which Mr. Crane has kindly made for us from photographs taken from the painting. The frieze is his first commission, we believe, executed for an American. If he should make up his mind to visit this country, as he informs us that he hopes to do soon, no one who has had the privilege of seeing this admirable decorative work will believe that it will be Mr. Walter Crane's last commission in this country.

#### SOME HINTS ON ETCHING.

##### II.

ETCHING on soft ground, a process formerly much employed to imitate chalk or pencil drawings—now for that purpose entirely superseded by lithography—is still employed occasionally as an auxiliary to etching when certain surfaces are to be represented. Soft ground for winter use is made by adding one part of lard to three parts of common etching ground, but for warm weather less lard is required. The process is described as follows in H. R. Robertson's useful little handbook, "The Art of Etching," noticed in the October number of this magazine: "Draw the outline of your subject faintly on a piece of thin paper having a grain, which must be at least an inch larger

every way than the plate. The ground is laid and smoked in the same way as the hard etching ground, taking care that nothing touches it after it is done till the paper is laid on it. The paper must have been first wetted, and then spread cautiously on the ground, the edges being turned over and pasted down to the back of the plate; in a few hours the paper will be dry and stretched quite smooth. Resting your hand

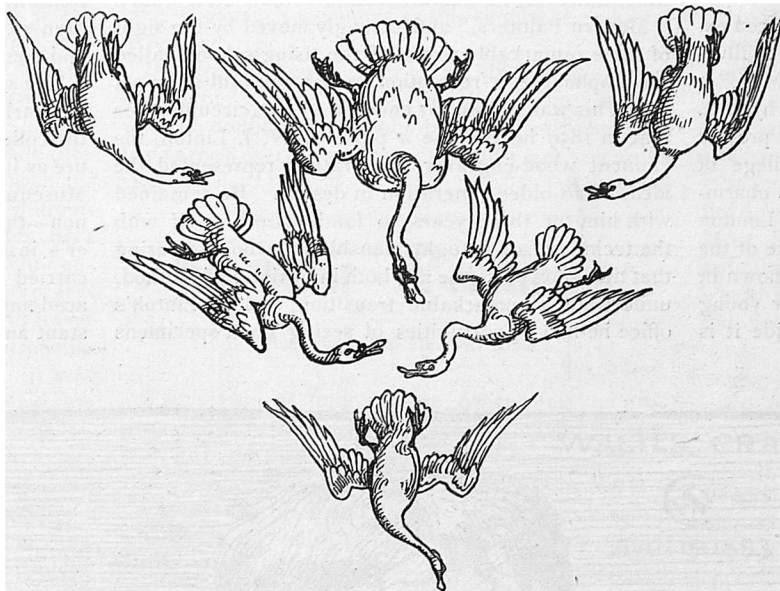
far you have succeeded. The paper used may have a coarse or fine grain, or papers of different grain may be used in the same design; smooth paper gives no result whatever."

Etching from nature on a plate while it is in the bath was the invention of Seymour Haden. "The advantages of the process," Mr. Robertson explains, "are that unbroken gradation is obtained in the depth of the lines, and that the trouble of repeated stoppings-out is avoided. It was considered by many that this clever method was to inaugurate a new era in the art, and that it would be gradually adopted by all. It has really been tried by very many etchers, but adopted by few. The fact is that the gain of innumerable gradations in the depth of the lines is rather of an imaginary nature; it being found that half a dozen stoppings-out will, if done with judgment, give as much gradation as is appreciable in the printing. The depth of a line is not always in proportion to the time of its exposure to the acid, and the effect of gradation of tone is due to many causes of which depth of line is only one. One objection to the process is that it admits of no alteration or correction while the plate is in progress, the result inevitably being that many plates done in this way turn out utter failures. The horizontal position of the plate, and a slight difficulty in seeing where the point of the needle is, are found in practice not such insignificant matters

as they may appear. Mr. Haden's own etchings are distinguished rather for vigor than for much gradation in the biting, and to judge by the result, one would not suppose that many of them are etched in the bath. Mr. Hamerton has called attention to an essential point to be noted as regards the calculation of time if this process is used. It is that while the plate is in the bath the differences are always lessening. For example, a line laid at the very beginning and a line laid an hour afterward are, when the plate has been an hour and a half in the bath, of very different value, but as the plate remains longer and longer in the bath they are constantly approaching in value. This has to be continually taken into account, and it adds to the difficulty of the process."

To carry out Mr. Haden's plan, our author points out that "it is necessary to have a thick drawing-board made with a well in it, which must be thoroughly protected by repeated paintings with Brunswick black. This drawing-board is to be fitted with a three-legged stand similar to those used for photographic cameras, to enable it to be kept horizontal under all circumstances. A flat piece of wood laid across the well is used

as a rest for the hand and to avoid contact with the acid. Without actually working in the bath it is possible to avail one's self of that part of the method which obviates stopping-out. To do this the work with the needle is divided into separate stages, commencing with the darkest parts of the subject. These darkest lines are etched and bitten in for a sixth of the whole time contemplated. Then the set of lines next in depth is etched, and the plate being again



TAIL-PIECE BY WALTER CRANE, FROM "THE SIX SWANS."

on the bridge, take a pencil and draw your subject on the paper exactly as you wish it to be, pressing strongly for the darker touches, and more lightly for the delicate parts. Use a softer or harder pencil according as you find the ground more or less soft, which will depend on the heat of the weather or the room you work in, but remember always that the softer the ground the softer should be the pencil. When the drawing is finished lift up the paper care-



ROUGH SKETCH BY WALTER CRANE OF HIS "DIANA AND ENDYMION."

EXHIBITED IN THE GROSVENOR GALLERY, 1883

fully from the plate, and wherever you have touched with the pencil the ground will stick to the paper, leaving the copper more or less exposed. The plate is then bitten in in the ordinary way, but if re-biting should be required the hard etching ground is to be used. If the etching has been successfully done, a printed proof will be exactly the same as the drawing made by the soft etching ground sticking to the under side of the paper, which is indeed itself a proof how

put into the acid both sets of lines get now bitten in. This process is repeated till at last the faintest lines have had one-sixth of the whole immersion which the deepest lines have had, and the biting in is completed."

A simple way of availing one's self of the other advantage in Mr. Haden's method—namely, the simultaneous etching and biting in of the subject from nature—is, Mr. Robertson explains, to bite in the lines by painting on the etching with a brush charged with a very strong mordant—for instance, nitrous acid nearly pure. A sponge with water is used to check the biting in at any moment. In this method the darkest lines are generally done first, though there is nothing to prevent the etcher modifying his work as he proceeds, and even adding at the last very dark lines where no work had hitherto been done at all.

Very lucid are the writer's remarks on "natural" and "artificial" printing, terms which somehow are more talked about by amateurs than understood. We quote: "Artificial printing consists, firstly, in leaving a tint of ink on part of the plate, instead of cleaning it thoroughly; and, secondly, in the process called 'retrousage.' After the plate has been inked and wiped clean, it is gone over with a piece of very soft muslin, and a certain amount of ink is thus brought up out of the lines, which gives in printing a soft tint round each line. The whole effect is thus enriched and softened, and the hard wiriness so often complained of in etchings is neutralized." The frontispiece of the book—a simple little landscape by the author—is printed with retrousage so that it may be compared by the student with the natural printing of the plate in its first state. In the same practical way the first state is printed on cold white paper for comparison with the creamy tone of the finished etching.

That Mr. Robertson does not attach much importance to hard-and-fast theories about what is "legitimate" or "illegitimate" in etching, is evident from his useful chapter on "labor-saving devices," which our readers will thank us for giving nearly in full. He says:

"The large number of lines required to be drawn by the needle-point in shading any considerable space have suggested various devices to get over the ground more quickly. First among these is the idea of putting two or more needles beside each other in one handle, and so laying parallel strokes at the same time. When a broad line is required, two needles thus put together will sometimes do it better than anything else, and in a dark background to a head an arrangement of five or six needles will certainly save time, and may be so used in conjunction with the free work of a single point, as not to be objectionable. It is chiefly in very large plates that this arrangement of needles has been found useful, as, for instance, in Mr. Macbeth's etching after Mason's 'Harvest Moon,' where it will be observed that much of the background and all of the sky has been done in this manner.

The next hint on the subject is that the etcher may frequently make use of the foul biting that happens accidentally. Foul biting is the expression used when the acid has found its way through the ground and made a tint, composed of dark spots and stains, upon the surface of the plate. One's first feeling is sure to be disgust at an accident which costs much time to repair, and is apt to spoil the freshness of the work. The scraper and burnisher are employed either to remove the foul biting altogether, or to give the necessary gradations, in case any of it is to be purposely left. The etcher having at some time made good use of this accidental foul biting, will naturally

be led to do something of the sort deliberately, when he thinks that parts of an etching might be improved by it. The best mode is to heat a clean plate and to squeeze out some etching ground upon it, and then with the dabber to carefully transfer to the plate to be operated upon just so much of the ground as will partly coat the copper. This leaves a granulated appearance caused by the texture of the dabber. The plate is not to be heated again after the ground is laid, and those parts not to be bitten must be well covered with stopping-out varnish.

Another plan by which the texture of silk may be similarly employed is as follows: Ground the plate with soft etching ground, then place a piece of silk over the plate, pass a rolling-pin over it to make it adhere equally all over the surface, then peel it off. A tessellated pattern will be left on the plate, the silk

the tone produced by it suggests that of lithography, which indeed owes its grain to the stone being roughened with sand, preparatory to being drawn upon.

Aquatint is often used in conjunction with etching; the effect is such as would be produced by adding washes of Indian ink to a pen-and-ink drawing. Flat tints may be added with the roulette, as in mezzotint engraving.

M. Lalanne mentions the use of flowers of sulphur for the purpose of harmonizing or increasing the weight of a tint. The sulphur is mixed with oil so as to form a paste thick enough to be laid on with a brush. By the action of these two substances the polish on the plate is destroyed, and the result in printing is a fresh and soft tint, which blends agreeably with the work of the needle. Differences in value are easily obtained by allowing the sulphur to remain on the plate for a longer or shorter time. This species of biting acts more readily in hot weather, a few minutes being sufficient to produce a firm tint. The corrosions produced in this way have quite a dark appearance on the plate, but they produce much lighter tints in printing. If the result should not prove satisfactory, this sulphur tint can be effaced with charcoal, as the copper is but slightly corroded, or the burnisher may be used to reduce any parts which are too dark. A very slight tint may be obtained by merely destroying the polish of the plate with charcoal; some writers recommend rubbing the plate with charcoal under water as the best way of cleaning it before laying the ground. Rubbing the plate with sandpaper is sometimes adopted as a means of imparting a stronger tint than that produced with charcoal, but it is apt to look dirty unless managed with great judgment."

#### THE EXPOSITION NATIONALE AT PARIS.

##### FIRST NOTICE.

If discussions, disputes, and incessant reclamations be a sign of vitality we may conclude that French art is in an excellent way, for artists, critics, and public never seem to be satisfied. Forty years ago the members of the Institute had control of the annual Salon, and being, as they were, correct classicists, admirers of the school of David, they carefully excluded from the Salon the works of romanticists—Théodore Rousseau, Delacroix, Daubigny, Corot, and, later, of Courbet. It was only with the greatest difficulty that these men, who are now regarded as the glories of modern French art, succeeded from time to time in forcing their way into the Salon. Then by dint of furious discussion and perpetual reclama-

tions, the critics and the painters obtained modification after modification in the composition of the jury of admission, but still the Salon remained under the protection and partial control of the State until 1880, when after the disastrous failure of the Salon arranged by sympathetic groups, an invention of M. Turquet, the State abandoned the artists to their own resources for the organization of their exhibitions.

Hence the formation of the Society of French Artists, which has had the entire material and artistic management of the Salons of 1881, 1882, and 1883, including the distribution of all medals and recompenses except the Prix du Salon and certain travelling scholarships which remain in the hands of the State. Meanwhile, in order to continue to exercise a supreme protection of the fine arts, the State, at the moment of the formation of the new society, announced its intention of organizing at intervals of a certain num-



ILLUSTRATION BY WALTER CRANE, FROM GRIMM'S FAIRY TALES.

having taken off the ground wherever the threads pressed upon it; stop out and bite in as required. In some specimens of this method in the illustrations to Mr. Archer's book on the 'Antiquities of London,' the effect produced is admirable in some of the plates where stonework in light or half tone is represented.

Another process of the same kind is used by M. Legros. The ground is laid as for ordinary etching, and a piece of sandpaper is placed face downward on the plate, which is then passed between the rollers of the printing-press with sufficient pressure for the grains of sand on the paper to pierce the ground. The plate is then proceeded with as before. The degree of fineness of the sandpaper employed will, of course, regulate the quality of the grain produced on the copper. This method of obtaining tone is useful for representing night scenes. The drawback to this employment of sandpaper is that, when much used,



ber of years an official exhibition of French art. The first of these exhibitions was opened on September 15th, under the title of "Exposition Nationale des Ouvrages des Artistes Vivants."

To quote the words of M. Jules Ferry, in his address to the jury, this national exhibition is not intended to be either a copy or a satire of the annual Salon: the Salon is one thing; the national exhibition is another. "The two institutions," said M. Ferry, "correspond to different inspirations, preoccupations, and interests. The rôle of the annual Salon is to give satisfaction to that need of great and wide publicity which is the first condition of the artistic career and the foundation of all renown in the times in which we live. This need," continued the Minister of Fine Arts, "is legitimate, and the men who have embraced that glorious and difficult career, especially the young men, have the right to demand as large and generous a place in the sun as it is possible to make for them. Hence that law, in a way natural, stronger than all resistance, stronger than all regulations, which has during the past twenty years provoked that continual growth of exhibited works that no longer knows any other limits than those of the very walls of this Palais de l'Industrie. It is this law of necessary growth which formerly overthrew the authority of the Institute, and which has brought about the elective régime and multiplied from year to year the electors, the jury-men, and the admissions. This is neither a subject for astonishment nor for complaint. The rôle of the annual Salon is to be more and more comprehensive; the rôle of a national exhibition is to be systematically limited and exclusive."

According to the regulations decreed by the Superior Council of Fine Arts this Exposition Nationale is open to the most remarkable works of French and foreign artists executed since May 1st, 1878, in the various departments of painting, sculpture, engraving, and architecture. The number of works that may be presented by an artist is unlimited. The total number of works to be admitted was 800 pictures, 200 drawings, water-colors, etc., 300 pieces of sculpture, 50 architectural works, and 150 pieces of engraving. The juries in each section were appointed half by the minister from among eminent painters and critics, while the other half consisted of members of the Academy of Fine Arts—that is to say, the Institute.

Such are the conditions on which this exhibition has been organized. Now, let us see what is the result. The number of paintings admitted is 717, representing the work of 372 painters. The jury has, therefore, we may presume, been strict, since it has not admitted the maximum fixed by the regulations. These pictures are exhibited in twenty-one rooms of the Palais de l'Industrie; almost every picture is on the line; no artist has reason to complain of being badly hung; in short, the material arrangement of the Salon is admirable. From an artistic point of view the first impression is one of disappointment. You seem to feel that the exhibition has been gotten up in haste; you ask what it means, what is the use of it, why it is styled a "national exhibition," why this and that artist is not represented, and why this and that one is represented. Gérôme, for instance, Carolus Duran, Ribot, Charles Jacque, Vollon, Benjamin Constant, Gustave

Moreau, and many other notable names are conspicuous by their absence. In point of fact this so-called Exposition Nationale has neither the interest of a retrospective exhibition nor the novelty of the annual Salons, where there is always some new talent to be

But enough of these criticisms; it is generally admitted that this first official Salon—let us give it the only name appropriate to it—is disappointing. The government itself seems to have at once comprehended this fact, together with the fact that as matters now are

in France official exhibitions must remain retrospective. And so, instead of being triennial as originally instituted, the Exposition Nationale is to be quinquennial, and the next exhibition, in 1888, is to be international—that is to say, not only will foreign artists be allowed to send in their works, but steps will be taken with a view to having the art of the different countries officially represented under the patronage of their respective governments.

The majority of the pictures in this exhibition being, as I have already said, old Salon friends, and many of them not having been removed from the Palais de l'Industrie since the Salon of last May, I shall not need to pass them in review again. I shall only briefly call attention to the few new works.

In the first place we are greeted on entering the "salon carré" by a colossal picture, twenty-three feet by fifteen, by Brozik, representing the condemnation of John Huss by the Council of Constance. The composition of what are called historical pictures on a large scale is no easy matter, and even the attempt to relate in color the movement and passion of a dramatic episode, occupying many actors, deserves considerable praise. M. Brozik's picture is certainly full of talent, and it is painted with considerable sobriety in the means employed. But, after all, it is not dramatic; the composition is theatrical and too complicated, and the impression it leaves is that not of life but of paint. M. Brozik has made a bold attempt which

has not been crowned by success, but in such attempts failure is not dishonorable. M. Brozik is a pupil and almost an imitator of Munkacsy. He has the good or evil fortune, according to the point of view one may take, of being the son-in-law of the picture-dealer Sedelmeyer, who is much given to pernicious puffing. M. Brozik is an Austrian by birth.

M. Berne-Bellecour exhibits four pictures, of which two are new, "Le Prisonnier," and "Le Point Stratégique," both pretty, elegant, smooth, witty even, and curiously photographic in their rendering of men and things. The two great French military painters, MM. Detaille and De Neuville, have not exhibited, the reason being that their time is absorbed nowadays in the composition of panoramas, while their pictures painted since 1878 have, I presume, gone to America, from which land no picture returns. Continuing our walk we notice "The Sculptor's Model," by Alma Tadema, a nude figure representing the model of the Esquiline Venus. This picture, of a copper-kettle-yellow color, will not do much for the artist's reputation; it is an unimportant and very inferior work. The dynasty of the Bretons is well represented by Emile, Jules, and Mme. Demont-Breton, who exhibits the admirable picture, "La Plage," that attracted so much attention last May. M. Jules Breton re-exhibits "Le Matin," which was also favor-

ably received last spring. But why need I mention all the pictures that have quietly passed the summer in this way in the Palais de l'Industrie? Let us seek something new. Seek is indeed the word. At last here is something new



TAIL-PIECE BY WALTER CRANE, FROM "THE ELVES."



TAIL-PIECE BY WALTER CRANE, FROM "KING THRUSHBEARD."



TAIL-PIECE BY WALTER CRANE, FROM "ASCHEPUTTEL" (CINDERELLA).

the works of Edouard Manet. This exclusion is very much commented upon. Up to his death Manet was an artist whose talent was open to discussion but not to denial, and whose influence on the young generation of French painters has been simply immense.

and something worth contemplating—eight pictures by Jules Dupré, one of the last survivors of the glorious generation of 1830, the master-painter who, as an eminent critic has said, has entered during his lifetime that immortality where Rousseau, Corot and Millet, his friends and his peers, have preceded him. Jules Dupré is now seventy-two years of age, and in the solitude of his retirement at Isle-Adam he has forgotten for years to exhibit at the Salon. His pictures at this present exhibition will, therefore, be almost a revelation for some of the young landscapists who think they are so clever when they have excluded the sky from their canvas, mixed ashes with all their colors, and framed their production in an oxidized frame adorned with potato stalks and decorative thistles.

THEODORE CHILD.

### THE MUNICH EXHIBITION.

#### SECOND NOTICE.

THE "Glass Palace," in which the International Exhibition of pictures and statues is housed at Munich, is well fitted to the purpose. Viewed from the outside it is an ugly building, but the moment one enters it, one sees for the hundredth time what skill and taste can do with the most unpromising materials. The building itself is a long nave with two short transepts. In one of these is the entrance vestibule with its offices, while the other is given up to the French exhibition. The "cross" where the nave and transept meet is a square, but the ground floor has been transformed into a circle in order the better to adapt it to the rococo style of decoration, which has been employed with great boldness and with the most picturesque result. Around the wall of this circular court runs a thick-set hedge of laurel bushes, whose leafage overtops and peeps through a trellis-work of wood painted green, in which are twelve semicircular, round-headed niches containing pieces of sculpture. Among these I noticed particularly Carl Cauer's "Hector and Andromache with Astyanax" for its noble treatment of the subject and for the womanly sweetness, with royal dignity expressed in the person of Andromache. The other pieces were of little importance, but the trellis-work, with its laurel hedge, made an excellent background, and showed them at their best. In the middle of the court rose a mass of rock-work with a footing of flowers, changing with the season from tulips and hyacinths to roses, geraniums and china-asters. At one side a group of pine-trees added a touch of wildness to the rocks, while a brawling stream tumbled from ledge to ledge and spread out into a miniature pool below.

In the middle of each of the ends of the long nave a square room relieved the somewhat tiresome uniformity of the succession of smaller halls. The room in the eastern wing was called the Hall of Honor, and contained some of the more important of the German pictures—Defregger's "Scene in War Times in the Tyrol," in which the artist was seen at his worst of convention and staginess, but which has been bought by the government for the new Pinacothek; Prof. Loefftz's "Pietà," a noble study of the nude model, with a very made-up Virgin Mary put in without feeling and with the evident intention to transform the "model" into a "subject;" Prof. Diez's "Adoration of the Shepherds," one of the great successes of the exhibition; a fine portrait by Fr. Aug. Kaulbach

and a "Study Head" by Hugo von Habermann, whose "Violin-Player" is among the strong works of the new time. Habermann is destined to be much heard of, in Germany at least, and it may be that, like many another artist of mark, he will be content to be



TAIL-PIECE BY WALTER CRANE, FROM "SNOW WHITE."

heard of only in his own country. He reminds me of our own Duveneck, but he has more sentiment than Duveneck, with perhaps less perception of individual character. In this room also was a fine work by Claus



ILLUSTRATION BY WALTER CRANE, FROM "THE RABBIT'S BRIDE."

Meyer, "A Scene in a Convent," delightful as painting, and most complete in simple power of narrative. Claus Meyer is already a name, young as he is, and his pictures are much sought for, even his slightest sketches being in great demand. Max Liebermann



TAIL-PIECE BY WALTER CRANE, FROM "THE SLEEPING BEAUTY."

has a more established reputation, and is an older man, but in the present exhibition he and Meyer run one another hard. There is no color in their works, but there is the drawing of masters, most effective lighting, and an adjustment of "values" which would

have charmed Velasquez. Liebermann's "Weavers" is unquestionably one of the most interesting pictures in this exhibition.

At the other end of the building the square room is devoted to the Spanish pictures, though these overrun the walls of this spacious apartment into some of the smaller rooms that lie near it. The Spanish paintings grow in popularity every day, and indeed they effectually kill, by their splendid vigor and skill, the tame and more conventional contributions of other countries, though in too many cases the subjects chosen are very repulsive, and repulsive in cold blood, for there is not seen to be any call for the selection. But there is in these pictures a dash and energy of enjoyment in the exercise of unwonted skill, that carry everything before them, and keep people standing in excited groups before such pictures as Casado's "Judgment of King Ramiro," with its bloody heads strewing the pavement; "The Fool's Funeral," by Alonzo Perez, where a group of idiots are sitting in church by the bier of a comrade; Vera's "Heroic Defence of Numantia," in which all that skill in drawing and composition can do is done to make real a scene of butchery—and to what end?

Then come Manuel Ramirez's "Beheading of Don Alvaro de Luna," where similar powers are put forth to even less purpose, and Francesco da Pradilla's "Surrender of Granada," which is the most pleasing of these great canvases, and one which is pretty sure of a lasting reputation. Moreno's "Glad-iators in the Bath" and A. Munoz-Degrain's "Inundation" are other works that show the existence in Spain of a vigorous and masterly school of painters with nothing to say or to paint worth painting—men who, had they lived in the sixteenth century, would have left masterpieces of decorative work behind them, and who will now do nothing but lumber provincial galleries with acres of

futility. Among these painters Pradilla is remarkable for a mastery over his brush, which enables him to paint in the broad, free style, which is so delightful in his "Surrender of Granada," and to rival the touch of Rio or Boldini in small cabinet pieces, such as his "Carnival in Rome." But the Spanish painter that impresses me most with a sense of varied power, always delightfully and healthily employed, is Domingo. He has a picture of a white cat sitting by a china bowl and watching a bee crawling on the floor, which I looked at every time I visited the gallery with new enjoyment, and a lively scene in a circus, where the painting of a certain horse is most satisfactory. His way of painting—but has he a way?—makes me think of Vollon, as Mrs. McSorley's tea-drinking in her tenement-house in New York made her think of home in Ireland—"tis so different!" Indeed, these pictures of Domingo stand out in memory from the rest of the exhibition with those of Claus Meyer, Habermann, and Liebermann.

Other noticeable pictures are Ribarz's landscapes, Herterich's strong but too cruel "Peasants Making the Countess Westerbury Serve Them," Höcker's harmonious interiors, Bisschop's "Woman Polishing a Tankard," and Georg Jacobides' most delightfully conceived and painted "The First Earring," with but one false note in the disagreeable blue of the earring on the table. The fine portraits by Fr. Aug. Kaulbach, Prof. Friedrich Kaulbach, and H. Kaulbach—a true embarrass-





ILLUSTRATION BY WALTER CRANE, FROM "MRS. MUNDI AT HOME."



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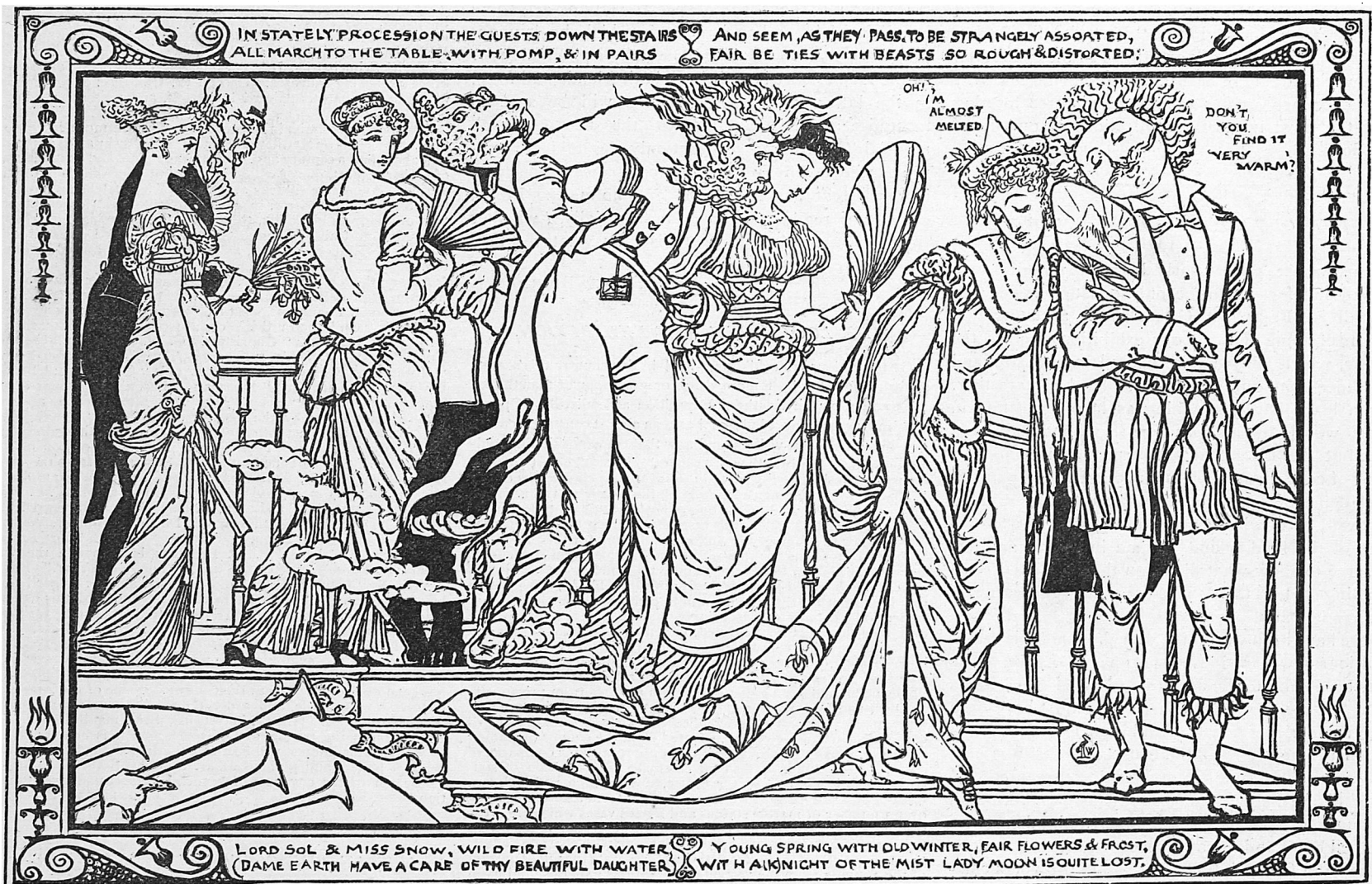


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THE ART AMATEUR MONTHLY JOURNAL

DEVOTED TO THE CULTIVATION OF ART IN THE HOUSEHOLD

Entered according to Act of Congress in the year 1879, by MONTAGUE MARKS, in the office of the Librarian of Congress, at Washington, D. C.

VOL. IX.—No. 6.

NEW YORK, NOVEMBER, 1883.

Price 85 Cents.  
With 12-page Supplement.



"THE ANGEL OF LOVE ARRESTING THE HAND OF FATE."

SKETCHED BY WALTER CRANE FROM HIS PAINTING, EXHIBITED AT THE GROSVENOR GALLERY.

(SEE PAGE 115.)

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